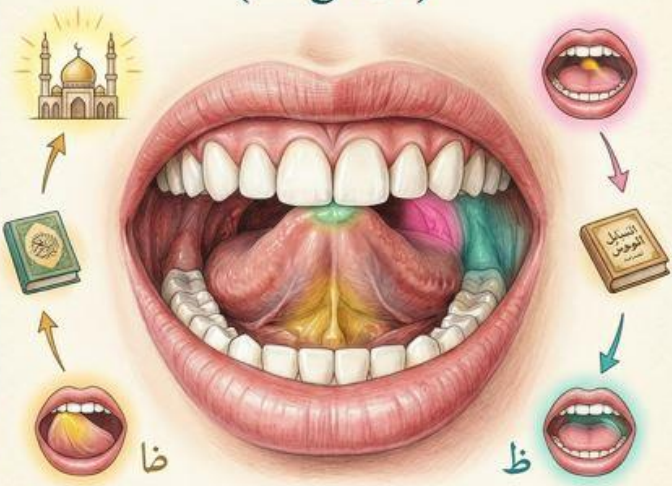
Easy Tajweed

(English)



Learning the science of Tajweed is a duty upon every Muslim. Keeping this importance in mind, the rules of Tajweed have been explained in very simple words using both Urdu and English, supported by colored illustrations.

Author:
Molana Syed Abdul Wahab Shah Shirazi

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بسم الله الرحمن الرحيم

We praise Him and send blessings upon His Noble Messenger, and upon his family and all his companions.

Etiquette of the Holy Quran

The Holy Quran is the blessed Word of Allah, through which He addresses us. There are certain etiquettes for the Holy Quran that we must observe. The most important among these is that we should not touch the Quran without Wudu (ablution). Allah says in the Holy Quran: لَا يَمَسُّهٗٓ اِلَّا الْمُطَهَّرُوْنَ (Which none shall touch but those who are clean).

Ta'awwudh and Tasmiyah

When you begin your recitation, recite both **Ta'awwudh** (A'udhu Billah) and **Tasmiyah** (Bismillah).

If a new Surah starts during your recitation, recite only **Bismillah**.

During recitation, if you have to speak due to some necessity, recite only **A'udhu Billah** when you resume.

If you reach **Surah At-Tawbah** while reciting, continue without reciting Ta'awwudh or Tasmiyah.

Upon finishing the recitation, say: **Sadaqallahul 'Adheem** (Allah the Almighty has spoken the truth).

What is Tajweed?

The literal meaning of Tajweed is "beautification" or "to make something beautiful."

In technical terms, Tajweed is "اعطاء کل حرف حقہ" (Giving every letter its due right). This means pronouncing each letter from its correct articulation point (Makhraj) while also fulfilling its specific qualities (Sifat).

The Importance of Tajweed

Scholars have written that learning Tajweed is mandatory (Wajib). If the science of Tajweed is not learned, letters will be pronounced incorrectly, leading to changes in meaning. Sometimes the meaning changes so much that it becomes the opposite, and in some cases, it can even result in a blasphemous meaning.

Example

قُلْ هُوَ اللّٰهُ اَحَدٌ (Qul Huwal-lahu Ahad). This means: "Say, He is Allah, the One."

If the letter "ق" (Qaf) in the word "قُلْ" (Qul) is not pronounced correctly from its makhraj and is instead read as "کُلْ" (Kul), the meaning changes to: "Eat, Allah is One" (Allah forbid).

This is why learning the science of Tajweed is essential and obligatory for every Muslim.

Makharij (Articulation Points)

Makharij is the plural of Makhraj. A Makhraj is the specific place from which a letter originates or is pronounced. There are a total of 17 articulation points, ranging from the lips to the deepest part of the throat. This means there are 17 distinct locations where the sounds of the letters are formed.

Makhraj Number 1:

The Empty Space of the Mouth (Al-Jawf)

Three letters are pronounced from the empty space within the mouth and throat: الف (Alif), واؤ (Waw), and یا (Ya). These are produced from here specifically when they are "Maddah" (prolonged).

The term "Maddah" means:

1. الف (Alif) is sakin and preceded by a Zabar (Fatha).
2. واؤ (Waw) is sakin and preceded by a Pesh (Dhamma).
3. یاء (Ya) is sakin and preceded by a Zer (Kasra).

Examples include: بَا (Baa), بُو (Buu), and بِی (Bii).

Makhraj Number 2:

Aqsa al-Halq (The Deepest Part of the Throat)

This refers to the part of the throat closest to the chest. Two letters are pronounced from this point:

ء (Hamzah) ہ (Haa)

Makhraj Number 3:

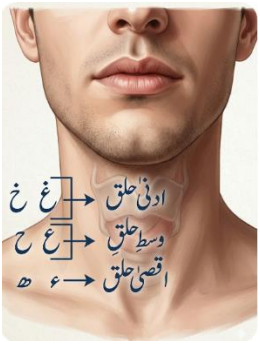
Wasat al-Halq (The Middle of the Throat)

This articulation point is located in the center of the throat. Two letters are produced from here: ع (Ayn) and ح (Haa).

Makhraj Number 4:

Adna al-Halq (The Upper Throat)

This refers to the part of the throat closest to the mouth. Two letters originate from this point: غ (Ghayn) and خ (Khaa).



Huroof-e-Halqi (The Throat Letters)

These six letters (ء ، ہ ، ع ، ح ، غ ، خ) are collectively known as Huroof-e-Halqi. They are categorized based on which part of the throat they come from:

- Aqsa al-Halq (Deepest part): ء and ہ
- Wasat al-Halq (Middle part): ع and ح
- Adna al-Halq (Upper part): غ and خ

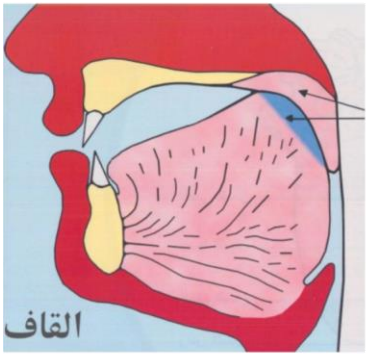
Makhraj Number 5:

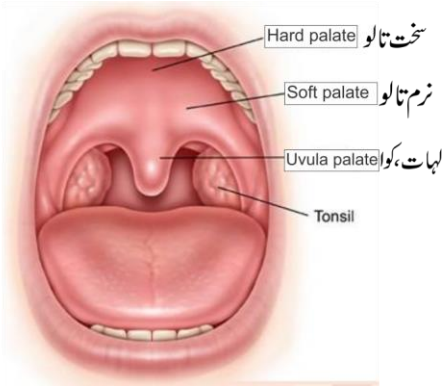
The Uvula (Lahah)

This point is located at the very back of the tongue. When the back of the tongue touches the soft palate (the soft area near the uvula), the letter ق (Qaf) is pronounced.

Makhraj Number 6:

This is the articulation point for the letter ک (Kaf). It is pronounced from the portion of the tongue slightly forward (towards the mouth) from the makhraj of) ق Qaf.(

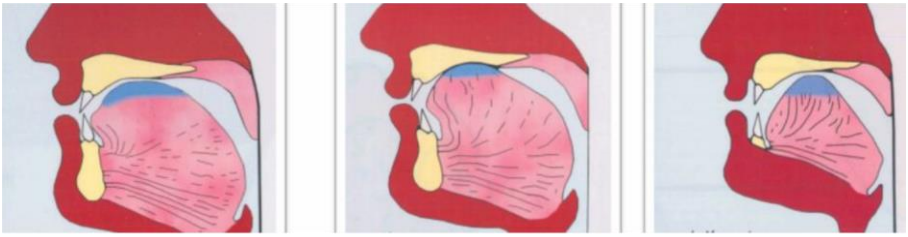




Makhraj Number 7:

The Middle of the Tongue

When the middle of the tongue touches the roof of the mouth (palate), the letters) ج Jeem ش ,((Sheen), and ی (Ya) are pronounced.



Names of the Teeth

The upcoming articulation points involve the teeth. Therefore, it is important to learn the names of the teeth first to better understand the makharij.

There are 32 teeth in total: 12 are "Teeth" (front) and 20 are "Molars" (back).

Names of the 12 Front Teeth:

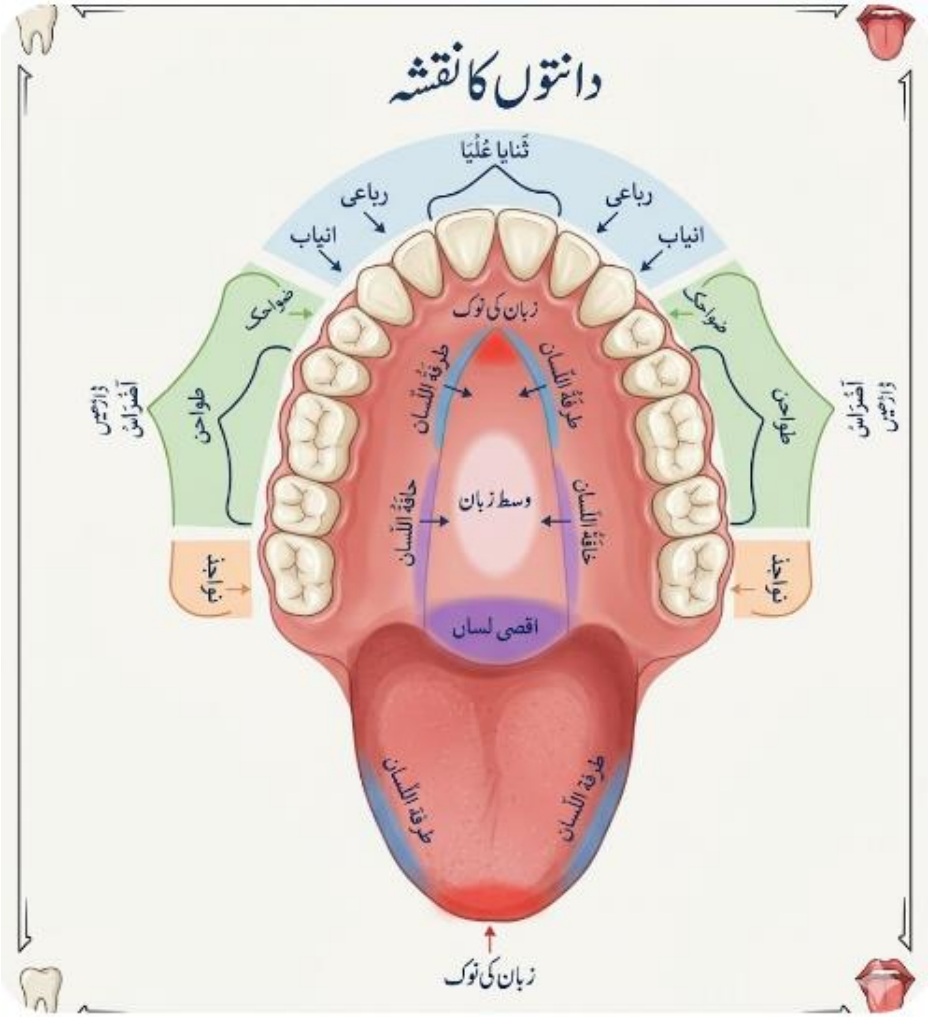
- 4Sanaya: Central incisors.
- 4Rubai: Lateral incisors.
- 4Anyab: Cuspid canines.

Names of the 20 Molars:

- 4Dhawahik: Premolar bicuspids.
- 4Tawahin: Premolars.
- 4Nawajiz: Molars.

The two front upper teeth are called Sanaya 'Ulya (Upper central incisors), and the two front lower teeth are called Sanaya Sufla (Lower central incisors). The four teeth located next to them (two on the upper right/left and two on the lower right/left) are called Rubai (Lateral incisors).

Next to the lateral incisors, the four teeth located on the upper and lower jaws are called canines or cuspids. Right next to the canines, there are four more teeth known as bicuspids. Following the bicuspids is a set of twelve teeth, with three on the top right, three on the top left, three on the bottom right, and three on the bottom left. These are referred to as premolars. Finally, the four teeth situated at the very back are called molars, which are not present in children.


دانتوں کا نقشہ
ثنایا عُلیا
رباعی
رباعی
انیاب
انیاب
ضواحک
ضواحک
طواحن
طواحن
زبان کی نوک
طرفُ اللّسان
طرفُ اللّسان
حافۂ اللّسان
وسط زبان
حافۂ اللّسان
اقصی لسان
طرفُ اللّسان
طرفُ اللّسان
زبان کی نوک

Poem

Thirty-two teeth in a grown-up's smile,

Let's count them all in a proper style!

Four right in front, the centrals we see,

With four lateral incisors, as neat as can be.

Next come four canines, pointy and sharp,

Leaving twenty behind in the back of the dark.

These twenty remaining, the scholars all say,

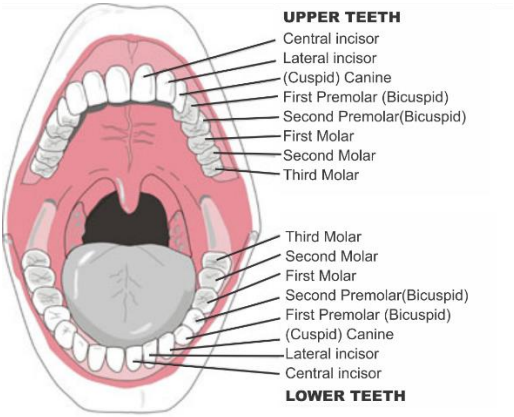
Are the "grinding teeth" working throughout the day.

Four are bicuspids, to crush and to chew,

Twelve are the molars, a hard-working crew.

And way in the back, sitting two by two,

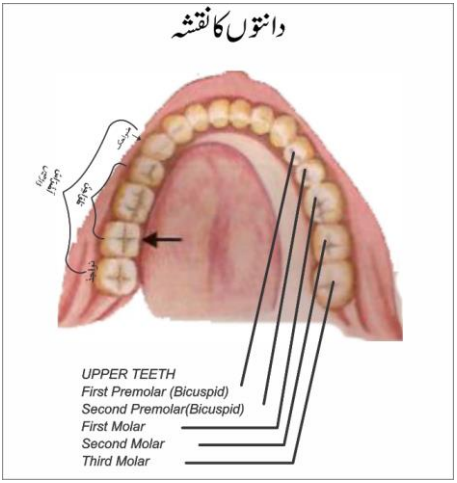
Are four wisdom teeth, hiding out of view!



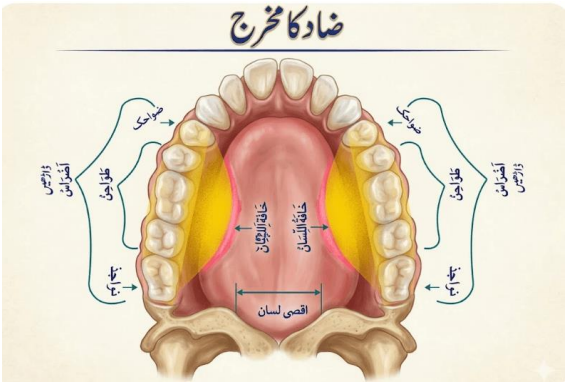
Articulation Point Number 8

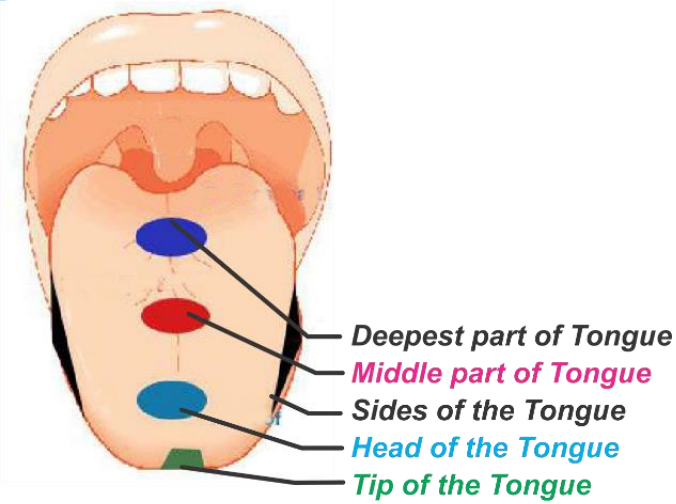
This specific point is for the letter Zaad.

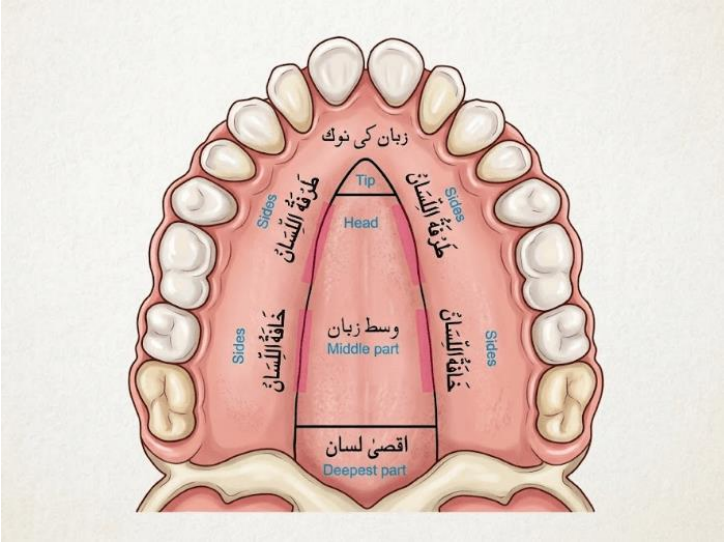
The sound of Zaad is produced when either the right or the left edge of the tongue touches the upper five molars.



The letter "Zaad" is considered the most difficult to pronounce among all the Arabic letters. Its sound is completely different from the letter "Daal." When saying "Daal," the tip of your tongue touches your teeth, but when pronouncing "Daad," the tip of the tongue doesn't actually touch anywhere.

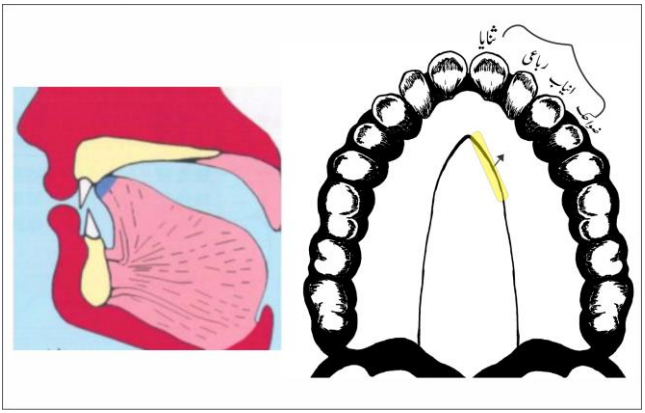






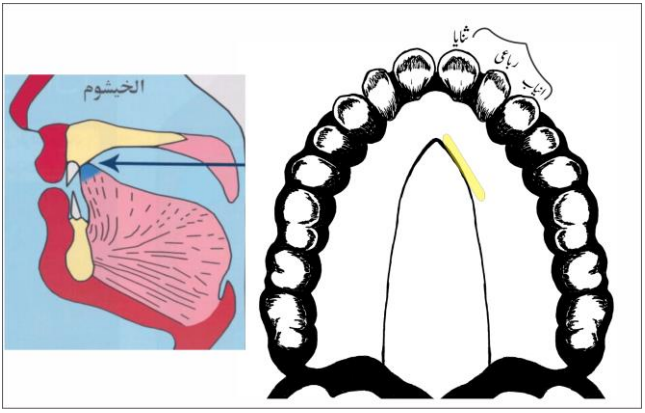
Articulation Point Number 9

This is for the letter "Laam." You pronounce it when the edge of your tongue, all the way to the tip, touches the gums of four specific sets of teeth: the central incisors, lateral incisors, canines, and premolars.



Articulation Point Number 10

This point is for the letter "Noon." The sound is produced when the side of your tongue, extending to the tip, presses against the gums of three sets of teeth: the central incisors, lateral incisors, and canines.



Articulation Point Number 11

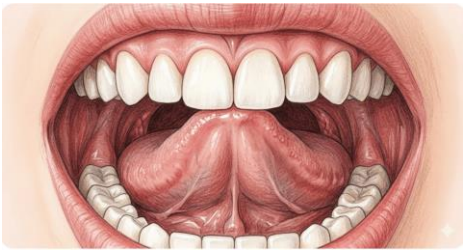
This is the articulation point for the letter "Raa." You make this sound when the edge of the tongue up to its tip, along with a little bit of the top surface of the tongue, touches the gums of the central incisors, lateral incisors, and canines.

Articulation Point Number 12

This point is for the letters Taa, Daal, and Tuaa. These are pronounced when the tip of your tongue touches the roots of the upper central incisors, which are the two top front teeth.

Articulation Point Number 13

This is the articulation point for Zaa, zaal, and Zuaa. You say these letters when the tip of your tongue gently touches the bottom edges of those same two top front teeth.



Articulation Point Number 14

This point is for the letters Saad, Zaa, and Seen. These are pronounced when the tip of your tongue touches the edges of the lower central incisors, which are the two bottom front teeth.

Articulation Point Number 15

This is for the letter Faa. You produce this sound when the edges of the upper central incisors (the two top front teeth) rest on the inside part of your lower lip.

Articulation Point Number 16

This articulation point involves both lips. The letters Baa, Meem, and Waaw are produced from here.

The letter "Baa" is pronounced using the wet part of the lips.

The letter "Meem" is pronounced using the dry part of the lips.

The letter "Waaw" is pronounced by forming the lips into a rounded shape.

Articulation Point Number 17

This is the nasal cavity, also known as the bridge or root of the nose. This is where the nasal sound, called Ghunnah, originates. It applies to the nasal letters Noon and Meem. Holding the sound in your nose for a brief moment is what creates this Ghunnah.

Explanation of Attributes

Attributes are divided into two main categories:

1. **Permanent Attributes** (Sifat-e-Lazimah)
2. **Temporary Attributes** (Sifat-e-Arizah)

Permanent attributes are essential; if they are missing, the letter itself becomes distorted. Temporary attributes, however, are for the beauty and adornment of the recitation—if they are missed, the letter is still recognizable, but it loses its proper "glow."

Permanent attributes are further split into two types: **Opposites** (Mutadhaddah) and **Non-Opposites** (Ghayr Mutadhaddah). Those with opposites consist of five pairs.

Permanent Attributes with Opposites

Hams (Whispering): This means the sound rests weakly at its origin, allowing the breath to flow. There are ten such letters, found in the phrase: **فَحَثَّهُ شَخْصٌ سَكَتَ**. The remaining letters are called *Majhoorah*.

Jahr (Apparent): This is the opposite of Hams. The sound is pronounced with enough strength to stop the flow of breath, making the sound more prominent than the breath.

Shiddah (Strength): This quality causes the sound to stop completely due to the strength applied at the articulation point. These are the eight letters in the phrase: **أَجِدُ قَطٍ بَكَتْ**.

Rakhawah (Softness): This means the sound is soft and continues to flow. Aside from the letters of *Shiddah* and *Tawassut*, the remaining letters fall here.

Tawassut (In-between): This attribute sits between strength and softness; the sound is neither fully stopped nor fully flowing. It applies to the letters in: **لِنْ عُمَرَ**. These are also called *Mutawassitah*.

Isti'la (Elevation): This happens when the root of the tongue rises toward the roof of the mouth. There are seven such letters: **خُصَّ ضَغْطٍ قِظْ**.

Istifal (Depression): This is the opposite of Isti'la, where the root of the tongue stays down.

Itbaq (Closure): This is when the middle of the tongue rises and fits against the roof of the mouth. This applies to: **ص، ض، ط، ظ**.

Infitah (Opening): This is the opposite of Itbaq, where the tongue stays away from the roof of the mouth.

Idhlaq (Fluency): These letters are pronounced quickly and easily from the edges of the tongue or lips: **فَرَّ مِنْ لُبِّ**.

Ismat (Restraint): These letters are pronounced with more stability and firmness, including all letters except those in the *Idhlaq* group.

Permanent Attributes Without Opposites

Safeer (Whistling): A sharp, whistle-like sound produced with the letters: س، ص، ز.

Qalqalah (Echoing): This means "shaking" the articulation point so the sound echoes, like a bouncing ball. It happens with the letters: قُطْبُ جَدٍّ. This effect is clear when the letters are sakin (vowel-less) and even stronger when stopping on them, like: مُحِيطٌ or مَجِيدٌ.

Leen (Softness): This occurs when a وor يwith a sukoon is preceded by a fatha (zabar), such as: أَوْor أَيْ. These should be pronounced softly and can be stretched if needed.

Tafash-shi refers to the spreading of the sound. This quality belongs to the letter ش, where the sound spreads throughout the mouth while it is being pronounced.

Istitālah means to lengthen or prolong. This is a unique attribute of the letter ض. When you pronounce this letter, the sound gradually stretches and extends until it reaches the very end of its articulation point.

Inhirāf means to deviate or incline. This is a quality found in the letters لand ر. During their pronunciation, the tongue slightly deviates from its original path toward another part of the mouth.

Takrīr refers to repetition or trilling. This specific quality belongs to the letter ر, where the tongue vibrates or trills slightly. While this makes the sound seem as if it is doubling, you should keep it subtle so that it doesn't actually become multiple sounds; it should just gradually reach the end of the articulation point.

Temporary Attributes (Sifat-e-Arizah)

Temporary attributes are those that don't fundamentally change the letter if they are missed, but without them, the beauty and proper polish of the recitation are lost. These attributes apply to eight specific letters and instances:

1. Lām
2. Rā
3. Alif
4. Wāw
5. Yā
6. Hamzah
7. Noon Sākin and Mushaddad
8. Meem Sākin and Mushaddad

The Rules for Lām

When it comes to the letter Lām, we specifically look at its use in the name of Allah. If the word "Allah" is preceded by a Zabar (Fatha) or a Pesh (Damma), the Lām is pronounced with a bold and heavy sound. For example: رَفَعَهُ اللّٰهُand اَللّٰهُ

However, if the name of Allah is preceded by a Zer (Kasra), the Lām is pronounced with a light and thin sound. For example: لِلّٰهِ and بِسْمِ اللّٰهِ

It is important to remember that every other Lām outside the name of Allah is always pronounced with a light sound, regardless of the vowels around it. For instance: كُلُّهُand مَاوٰهُمْ

Specific Rules for the Letter ر (Rā)

1. **Bold (Full-mouthed):** If رhas a Zabar or Pesh. Examples: رَبَّكَ, رُبَمَا.

2. **Bold:** If ر is Sākin and the letter before it has a Zabar or Pesh. Examples: بَرْقٌ, يُرْزَقُوْنَ.
3. **Light (Thin):** If ر has a Zer or is Sākin preceded by a Zer. Examples: رِجَالٌ, أَنْذِرْهُمْ.
    - *Note:* The ر in the word مَجْرٖهَا (in the phrase بِسْمِ اللهِ مَجْرٖهَا) is also read light.

Basic Definitions

- **Sākin:** A letter that has no vowel (Harkat). It is marked with a ◌ْ.
- **Jazm:** The symbol ◌ْ itself. A letter with Jazm is called Sākin. Examples: أَتْ، إِتْ، أُتْ.
- **Tanween:** Double Zabar, Double Zer, or Double Pesh. Examples: قًا، قٍ، قٌ.
- **Shaddah or Tashdeed:** The symbol ◌ّ. A letter with this is pronounced twice (doubled) with emphasis. Examples: أَتَّ، إِتِّ، أُتُّ.

Rules for Alif, Wāw, Yā

Huroof-e-Maddah (Letters of Prolongation)

When Alif is Sākin and preceded by a Zabar (Fatha), Wāw is Sākin and preceded by a Pesh (Damma), or Yā is Sākin and preceded by a Zer (Kasra), they are known as Huroof-e-Maddah. An example that includes all three is: أُوْتِيْنَا.

Similarly, the Vertical Fatha (◌ٰ), Vertical Kasra (◌ٖ), and Inverted Damma (◌ٗ) also produce the same sounds as these Madd letters.

Huroof-e-Leen (Letters of Softness)

If Wāw is Sākin and preceded by a Zabar, it is called Wāw-e-Leen, as in: مِنْ خَوْفٍ. If Yā is Sākin and preceded by a Zabar, it is called Yā-e-Leen, as in: وَالصَّيْفِ.

Duration of Prolongation (Madd)

- **Harakāt:** Basic vowels (Zabar, Zer, Pesh) are pronounced for a short duration, about half the length of an Alif (roughly half a second).
- **Madd and Leen Letters:** These are stretched for the length of one Alif (roughly one second).
- **Madd Sign:** Whenever you see the Madd symbol (ٓ) over a letter, it should be prolonged even more—usually for three to four Alif lengths. Similarly, when stopping (Waqf) on words with Huroof-e-Leen, the sound is also stretched further.

Note: While there are many detailed rules regarding Madd in advanced books, we have only highlighted the most important and basic points here.

Types of Hamzah (ء) Madd (The Lengthening)

In Tajweed, the word "Madd" simply means to prolong or stretch the sound. This occurs when you come across the specific letters of prolongation (Madd letters).

There are four primary types of Madd:

1. Madd-e-Muttasil (Connected Madd)
2. Madd-e-Munfasil (Disconnected Madd)
3. Madd-e-Ariz (Temporary Madd)
4. Madd-e-Lazim (Compulsory Madd)

Madd-e-Muttasil This occurs when a Madd letter is followed by a Hamzah within the same word. In this case, you should stretch the sound for about 3 to 4 Alif lengths (roughly 3 to 4 seconds).

Examples: جَآءَ and عُثَآءَ

Madd-e-Munfasil This happens when a Madd letter is at the end of one word and the next word starts with a Hamzah. This should also be stretched for about 3 to 4 Alif lengths (3 to 4 seconds).

Example: إِنَّا أَعْطَيْنٰكَ

Madd-e-Ariz This type of Madd occurs when a Madd letter or a Leen letter is followed by a letter that becomes Sākin (silent) specifically because you are stopping (making Waqf) at the end of an ayah or a phrase. In this case, it is permissible to stretch the sound for 1, 2, or 3 Alif lengths (1 to 3 seconds).

Examples: رَبِّ الْعٰلَمِيْنَand التِّيْنِ.

Examples of Leen: مِنْ خَوْفٍand وَالصَّيْفِ.

Madd-e-Lazim This is a compulsory stretch that happens when a Madd letter is followed by a letter that is naturally Sākin or has a Tashdeed (mushaddad). This must be stretched for 3 to 4 Alif lengths (3 to 4 seconds).

Example of Tashdeed: وَلَا الضَّآلِّيْنَExample of Sākin: الْجَنَّ

Rules of Noon Sakinah and Tanween

There are four basic rules concerning Noon Sakinah and Noon Tanween:

1. **Izhar** (Making clear)
2. **Idgham** (Merging)
3. **Iqlab** (Changing)
4. **Ikhfa** (Hiding)

1. Izhar

Izhar means to pronounce the Noon Sakinah or Tanween clearly from its point of articulation without any nasalization (Ghunnah). This rule applies when any of the six Throat Letters (Huroof-e-Halqi) follow a Noon Sakinah or Tanween.

Throat Letters: ء (Hamza), ہ (Ha), ع (Ain), ح (Ha), غ (Ghain), خ (Kha).

- **Example (Noon Sakinah):** مِنْهُمْ، مِنْ اَخِيْهِ، اَنْعَمْتَ
- **Example (Tanween):** عَلِيْمًا حَكِيْمًا، نَارٌ حَامِيَةٌ

2. Idgham

Idgham means to merge or blend two letters together. If any of the letters from the group **"Yarmaloon" (ی ر م ل و ن)** appear after a Noon Sakinah or Tanween, merging occurs.

- **Idgham without Ghunnah:** This happens with the letters **ل (Lam)** and **ر (Ra)**.
  - *Example:* مِنْ رَّبِّهِمْ، مِنْ لَّدُنْكَ
- **Idgham with Ghunnah:** This happens with the remaining four letters **ی ن م و (Ya, Noon, Meem, Waw)**.
  - *Example:* مَنْ يَّقُوْلُ، مِنْ مَّاءٍ

3. Iqlab

Iqlab means to change or convert. This rule applies when the letter **ب (Ba)** follows a Noon Sakinah or Tanween. In this case, the sound of the "N" is converted into a small hidden **م (Meem)** with a slight nasal sound.

- **Example:** مِنْۢ بَعْدِ م، عَلِيْمٌۢ بِذَاتِ الصُّدُوْرِ

4. Ikhfa

Ikhfa means to "hide" or "conceal." If any of the fifteen letters of Ikhfa follow a Noon Sakinah or Tanween, the sound of the Noon is hidden. This is done by moving the tongue away from its articulation point and producing the sound through the nose (Ghunnah).

The fifteen letters of Ikhfa are: ت، ث، ج، د، ذ، ز، س، ش، ص، ض، ط، ظ، ف، ق، ک.

Essentially, if you take the 28 letters of the alphabet (from Alif to Ya) and remove the six Throat letters (Izhar), the six letters of *Yarmaloon* (Idgham), and the letter *Ba* (Iqlab), all the remaining letters are the letters of Ikhfa.

Note: The articulation point of the letter Noon is the tip of the tongue and the upper palate. During Ikhfa, the tongue does not touch any part of the mouth; instead, the sound is emitted entirely through the nose.

Rules of Meem Sakinah and Meem Mushaddad

If a **Meem** has a **Shaddah** (Meem Mushaddad), it is mandatory to perform **Ghunnah** (nasalization). Ghunnah means to take the sound into the nose, such as in the word: لَمَّا(Lammaa).

There are three rules for **Meem Sakinah**:

1. Ikhfa (Hiding)

If the letter **Ba (ب)** follows a Meem Sakinah, **Ikhfa** is performed with Ghunnah. This is specifically called **Ikhfa-e-Shafawi**.

- **Examples:** وَمَا هُمْ بِمُؤْمِنِيْنَ، مَنْ يَّعْتَصِمْ بِاللّٰهِ

2. Idgham (Merging)

If another **Meem (م)** follows a Meem Sakinah, merging occurs. This is called **Idgham-e-Shafawi**.

- **Example:** اِلَيْكُمْ مُّرْسَلُوْنَ

3. Izhar (Clear)

If any letter other than **Ba (ب)** or **Meem (م)** follows a Meem Sakinah, the Meem is pronounced clearly without extra Ghunnah. This is called **Izhar-e-Shafawi**.

- **Examples:** لَمْ يَلِدْ وَ لَمْ يُوْلَدْ، اَلَمْ تَرَ، اَلَمْ يَجْعَلْ

What is Ghunnah?

Ghunnah is a sound that originates from the Khayshum (the nasal passage). The tongue plays no part in producing this sound. There are two letters of Ghunnah:

1. **Noon (ن)**
2. **Meem (م)**

Letters with Similar Sounds

1. Difference between Hamzah and Alif An **Alif** is always free from any vowel marks (Zabar, Zer, Pesh), such as in: اَ، بَا، سَا. When an Alif carries a vowel mark (Zabar, Zer, Pesh) or a Sakoon (Jazm), it is no longer called an Alif; it is called a **Hamzah**. For example: أَ إِ أُ أْ.

2. Difference between Hamzah and 'Ain The sound of **Hamzah** involves a slight "shock" or abrupt stop (glottal stop). Example: **يُؤْمِنُوْنَ**. The sound of **'Ain** is soft, smooth, and pronounced without any shock or jerk. Example: **يَعْلَمُوْنَ**.

3. Difference between Tha, Seen, and Saad

Tha (ث): The sound is thin and soft (pronounced by touching the tip of the tongue to the edges of the upper front teeth). Example: **ثَمَرٌ**.

Seen (س): The sound is thin and has a whistling (Sibilant) quality. Example: **سَبِيْلٌ**.

Saad (ص): The sound is bold (heavy) and also has a whistling quality. Example: **صَبَرَ**.

4. Difference between Ta and Taa

Ta (ت): The sound is thin and light. Example: **يَتْلُوْنَ**.

Taa (ط): The sound is bold and heavy. Example: **مَطْلَعَ**.

5. Difference between Ha (ح) and Ha (ه)

Ha (ح): The sound of this letter is produced by creating friction or rubbing in the middle of the throat. It has a sharp, dry sound. Example: **بَحْرٌ**

Ha (ه): The sound is produced softly from the lower part of the throat without any friction. Example: **شَهْرٌ**

6. Difference between Thal (ذ), Za (ز), Za (ظ), and Daad (ض)

Thal (ذ): The sound is thin and soft. It is pronounced by gently touching the tip of the tongue to the edge of the upper teeth. Example: **ذَكَرَ**

Za (ز): The sound is thin, sharp, and has a clear whistling quality. Example: زِيْنَةٌ، زَبَرَ

Za (ظ): The sound is soft but bold and heavy. Like Thal, the tongue touches the teeth, but the back of the tongue rises to make it thick. Example: ظَلَمَ

Daad (ض): This sound is extremely bold and thick. It is produced by touching the side of the tongue against the upper molars. Example: ضَرَبَ، ضَالِّيْنَ

7. Difference between Qaaf (ق) and Kaaf (ک)

Qaaf (ق): The sound is bold and heavy, originating from the back of the tongue near the uvula. Example: قَمَرٌ

Kaaf (ک): The sound is thin and light. Example: كَفَرَ

Bold/Heavy/Filled Letters (Huroof-e-Musta'liyah)

There are seven letters that are always pronounced with a bold and heavy tone. These are known as **Huroof-e-Musta'liyah**.

Letters: خ، ص، ض، غ، ط، ق، ظ **Mnemonic (Group):** خُصَّ ضَغْطٍ قِظْ (*Khussa Daghtin Qiz*)

Examples:

خ: خُلِقَ **ص:** صَبْرٌ **ض:** عَرَضَ **غ:** رَغَدًا **ط:** طَارِقٌ

ق: حَقٌّ **ظ:** وَعِظْ

Al-Waqf (The Stop)

In every language, speakers naturally pause at certain points and continue at others based on the meaning of their words. Similarly, in the Holy Quran, there are specific places where one should stop and others where one should keep reciting.

Waqf literally means "to stop." It refers to knowing where to pause during the recitation of the Quran and where not to. For someone who does not understand the translation of the Quran, it is best to stop only where the specific stop signs (symbols) are marked. One should avoid breaking the breath in the middle of a verse without necessity, as this can sometimes change the meaning of the verse.

If you are forced to stop in the middle of a verse due to a necessity (like running out of breath), you should repeat the last word or start again from the preceding word to maintain the flow of meaning.

It is also important to know that if the last letter of the word where you are stopping has a single **Fatha** (zabar), **Kasra** (zeer), or **Damma** (pesh), or if it has **Double Kasra** (do zeer) or **Double Damma** (do pesh), that letter should be pronounced as **Sakin** (silent/vowel-less).

For example: If you stop on words like يَعْلَمُونَ, مِنَ الْجِنِّ, اَبْصَارُ, عَظِيْمٌ, or عَلِيْمٌ, the final letter will be read with a Sakun.

If the last letter has **Double Fatha** (do zabar), it should be pronounced as a single **Fatha** (zabar) with an "Alif" sound.

For example: When stopping on the "Meem" in غَفُوْرًا رَّحِيْمًا, it will be read as a single zabar (Ra-hee-maa).

When a stop occurs on a "Round Ta" (ۃ), it changes into the sound of "Ha" (ہ).

For example: In the phrase خَيْرَ اُمَّةٍ, if you stop on the "Ta," it will be pronounced as "Ha" (Um-mah).

Punctuation Marks of Waqf

(Stopping Signs)

"○" (Waqf-e-Taam): This circle indicates a "Complete Stop." It means the verse has ended and the sentence is complete. One should stop and take a breath at this sign.

"م" (Waqf-e-Lazim): This means a "Compulsory Stop." It is extremely important to stop here; otherwise, the meaning of the verse may change.

"ط" (Waqf-e-Mutlaq): This indicates a "General Stop." It is necessary to stop here by cutting off the sound and taking a breath, even though the sentence structure may continue.

"ج" (Waqf-e-Jaiz): This is a "Permissible Stop." It means stopping is better, but continuing is also allowed.

"ز" (Waqf-e-Mujawwaz): This means "Licensed to Pause," but it is better not to stop here.

"ص" (Waqf-e-Murakh-khas): This is an "Allowable Stop." Normally, one should not stop here, but if a person is tired or out of breath, it is permissible to pause.

"صلے" (Al-Waslu Awla): This means "Continuing is Preferable." It is better not to stop.

"ق" (Qila 'Alayhil Waqf): This indicates that "Some have said to stop here." However, it is better not to stop.

"صل" (Qad Yoosalu): This means "It may be continued." It is better to stop, but continuing is also permissible.

"قف" (Qif): This means "Stop." One should pause here.

"سکتہ" (Saktah - Silence): This indicates a "Short Pause." You should stop the sound for a moment without breaking your breath.

Example: مَنْ سکتہ رَاقٍ

"وقفہ" (Waqfah): This is a "Longer Pause." You should stop the sound for a longer duration than a *Saktah*, but still without breaking your breath.

"لا" (No/Do Not): This sign means "Do Not Stop." If a stop is made here, the meaning of the verse may be altered.

"Mu'anaqah" (The Embracing Stop): These are two sets of three dots appearing close together. You should stop at one of them—either the first one or the second one, but not both.

"Waqf-un-Nabi ﷺ": This indicates a place where the Holy Prophet ﷺ paused during recitation.

"Waqf-e-Manzil or Waqf-e-Jibril": This marks a place where Angel Jibril (peace be upon him) paused.

"Waqf-e-Ghufran": This is a "Stop of Forgiveness." It is recommended to pause here to seek forgiveness and make supplications (Dua) to Allah.

"ه": This symbol indicates a place where there is a scholarly difference of opinion regarding whether the verse ends there or continues.

"ک" (Kadhalika - Likewise): This means "Similarly." This sign indicates that the same rule of the previous stop sign applies here as well.

Saad (ص) or Seen (س)..?

In the Holy Quran, there are four specific places where the letter **Saad (ص)** is written, but a small **Seen (س)** is placed above or below it. The rules for whether to pronounce it as a "Saad" or a "Seen" are as follows:

Surah Al-Baqarah: يَقْبِضُ وَيَبْصُّطُ(Pronounce as Seen.)

Surah Al-A'raf: فِي الْخَلْقِ بَصْطَةً(Pronounce as Seen.)

Surah At-Tur: اَمْ هُمُ الْمُصَّيْطِرُونَ(You may pronounce it as either Seen or Saad.)

Surah Al-Ghashiyah: بِمُصَيْطِرٍ(Pronounce as Saad.)

رَبَّنَا تَقَبَّلْ مِنَّا ؕ اِنَّكَ اَنْتَ السَّمِيْعُ الْعَلِيْمُ

(Our Lord! Accept (this service) from us: For Thou art the All-Hearing, the All-Knowing)